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Western coast—a chapter wherein the gentlemanly Buffalo Bill, the California millionaires, with their fire-new wealth and culture, and many other diversely interesting personalities appear—we see American life through the eyes of a critic thoroughly American in spirit and understanding, yet foreign enough in point of view to see with keen discrimination; just as in the subsequent part of the story, which tells of the life of European courts and intellectual circles, we are always aware that we are being addressed by one of our own countrywomen, cosmopolitan and thoroughly identified with the society about her as she always appears to be. Monarchs, statesmen, artists, musicians, and writers, all seem to have revealed something of their intimate selves to Madame de Hegermann-Lindenerone, and she has perceived and rendered for our benefit the salient social traits of each. In her acquaintance with musicians, she was particularly blessed; personal recollections of nearly all the great ones—including Liszt, Verdi, and Saint-Saëns—form no small part of her store of luminous memories. It is the privilege of such a writer as Madame de Hegermann-Lindenerone to write with real naturalness and to include within the limits of one book the most diverse matters, telling us on one page of a young Dane whose Boston landlady kept a full-grown lion confined in her front parlor, and on another of how Mascagni appeared, dazed and shabby, before the curtain after the first performance of the “*Cavalleria Rusticana*.” Whatever she tells us is marked with that stamp of unity which is conferred by a clear intelligence and a lively, independent personality.

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LUCAS' ANNUAL. Edited by E. V. LUCAS. New York: The Macmillan Company, 1914.

To publish between modern covers a collection of literary stuff resembling those delightful old rag-bags of information, fiction, and poetry—called “annuals” because the publishers might do it again next year, if they saw fit—was a merry conceit, of which we enjoy the flavor. Moreover, *Lucas' Annual* for 1914 contains a varied selection of the curious, the beautiful, and the untrue—and some truth. Still, perhaps we care less, on the whole, for the semi-professional pleasantries of literary men, the chips from their workshops, their sometimes labored wit presented with an air of spontaneity, than do our English cousins. At best we can say only that the contents of *Lucas' Annual* are not half bad.

J. M. Barrie seems rather ill-represented by the sketch “Old Hyphen”—supposedly written by a schoolboy. Somehow, in fiction, English school life achieves a dignity and seriousness that American school life lacks, while the humor of the English schoolboy is likely to strike us as alien and a little tiresome. The other modern contributors seem all to suffer a little from self-consciousness, coupled in some cases with rather an excess of manner. However, “Saki's” parody on the modern discursive drama is really funny, and Leacock's satire on “The Thousand-Guinea Prize Novel” hits home to us. There is other good stuff, too, including some really excellent verse. Among the modern authors represented are Barrie, Bennett, Dobson, Galsworthy, Hewlett, Leacock, F. Austen, Saki, and Mr. Lucas himself.

So far as truth is concerned, the core of the book is a letter from Ruskin to Browning in which Ruskin criticizes Browning's *Men and Women* “with a vengeance.” This is an edifying and cheering human document. How

human a great man can be—when he reads Browning! How little, after all, a great man may understand of what is unintelligible to the rest of us! How simply, after all, and gropingly, and in the manner of a schoolboy construing Virgil, may a great man read Browning! It is all very reassuring. We need no longer feel that our inability to understand Browning is due to a certain obtuseness in taking plain hints that certainly seem to be there, or to an annoying failure to grasp a grammatical sense that just eludes us. We do not wholly understand Browning? Very good! Neither did Ruskin, who tried his best. Further, it should be noted that the miscellany contains certain hitherto unpublished letters of R. L. S.—some youthful and ingenuous, others mature and not extraordinarily clever.

If any man desires to give himself the comfortable sensation of being literary in an old-fashioned way and of being something of a patron of letters, let him go out and buy a copy of *Lucas' Annual*; it would be a rather good thing to do.

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MEMORIALS OF EMINENT YALE MEN. By ANSON PHELPS STOKES. New Haven: Yale University Press, 1914.

Not only do the two large volumes of Mr. Stokes's monumental work contain much information interesting to the world at large—brief biographies of great men written with elegant compactness and with a propriety and warmth of feeling not often found in those colder biographical writings that are uninfused with college loyalty—but they form a massive testimony to the worth and reality of college spirit and college ideals. In them one senses the real American college as a spiritual commonwealth. That a man should feel proud that he was graduated from the same college as Jonathan Edwards; that he should on this account feel nearer to Edwards in mind and character, is proof of the solid reality of the sentiment that so often degenerates into maudlin or thoughtless enthusiasm. If our greatest theologian had been educated by private tutors he might have written the very works he did write, but his influence, during his life and posthumously, would have been far less than it has been, all for lack of connection with a living institution that passes on its life from generation to generation.

Mr. Stokes has classified his eminent men according to their careers, as divines, men of letters, scholars, statesmen, scientists, artists, and the like, and has selected for treatment under each head only such men as were really eminent. Famous names occur very frequently in the record—men of whose college experiences, in particular, we are glad to know something. In men of letters, as the author concedes, Yale makes relatively the poorest showing, though among her sons, as we are prone to forget, are James Fenimore Cooper and Nathaniel Parker Willis, as well as Donald Grant Mitchell, the author of *Reveries of a Bachelor*, Edmund Clarence Stedman, and Edward Rowland Sill. In other departments names universally known—names such as Noah Webster, Samuel F. P. Morse, Eli Whitney, Samuel Tilden—are numerous. In the three concluding chapters the author illuminatingly discusses historic influences at Yale, the common characteristics of most Yale men, and the place and influence of historic universities in a democracy.

As good biographical reading and as reliable sources of information these two volumes may be rather specially recommended; for they represent not merely the perfunctory performance of a task, but earnest and